

brick and stone; and as his skill grows, so does the fixity of possession and its continuity by descent, so that it comes practically that the bedroom appears with the pursuit of land tenure and culture and the erection of permanent houses. This brings us into the midst of advanced civilization in which in Britain probably we were left by the Romans, the construction of whose bedrooms and bedsteads is quite well known, though neither were well adapted for permanent use in such a climate as ours. Even with the help of the efficient hypocaust the comfort of both in Britain must have been difficult to maintain, and when the skilled Italian artificers disappeared from our country in the fifth century we probably went back to the bundle of ling and its thin covering.

The Normans brought back a better kind of domestic building, and when the settlement of the country towards the end of the fifteenth century made domestic architecture possible for others than the Norman barons, the English yeoman adopted for his buildings the only material at his hand, the rough oak of his native woods and the dab and wattle still seen in the interstices of the beams till this day, formed from the osiers of the meadows and the mud from the river side. The Norman nobility, as we know from old drawings and tapestry representations, used the single bedsteads as used on the Continent now. The castles in which they lived were massively built of stone by guilds of imported masons. The floors were level and the doors could be made quite square, and fitted fairly well. The windows were provided in the main rooms with well-fixed glass, and at other times with well-made oaken shutters, so that the chambers of a Norman, with their large fireplaces abundantly supplied with wood fuel, must have been exceedingly comfortable habitations. The enormous thickness of their walls secured a very fair uniformity of temperature, and the downfall of cold air from the walls was modified by the hangings of tapestry. For their bedsteads there was no need of hangings, and, so far as I can find out, they did not use them.

But the Saxon farmer had to build his dwelling on lines determined by the curves of the beams at his disposal. The quaint and picturesque twists of a fifteenth century "oak and wattle" building are not the result of "settlement" or bad workmanship, and the inequalities of floor level were determined not by eccentricities on the part of the builder, but were the best he could do with his material. Casements, therefore, and doors could rarely be made true and closely fitting; in fact, they never were till late in the sixteenth century, when we find these beautiful panellings coming into use. "Draughts" in bedrooms must have been therefore the rule and not the exception alike in castle and farmhouse. In the former they arose not only from badly fitting doors and casements, but from the downfall of masses of chilled air from the stone walls, and therefore tapestries were hung round the rooms to keep warm the occupants of the little Norman bedsteads. The farmers could not afford the costly products of the French looms,